ARCHITECTVRE

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UNIVERSITY OF PENNSYLVANIA

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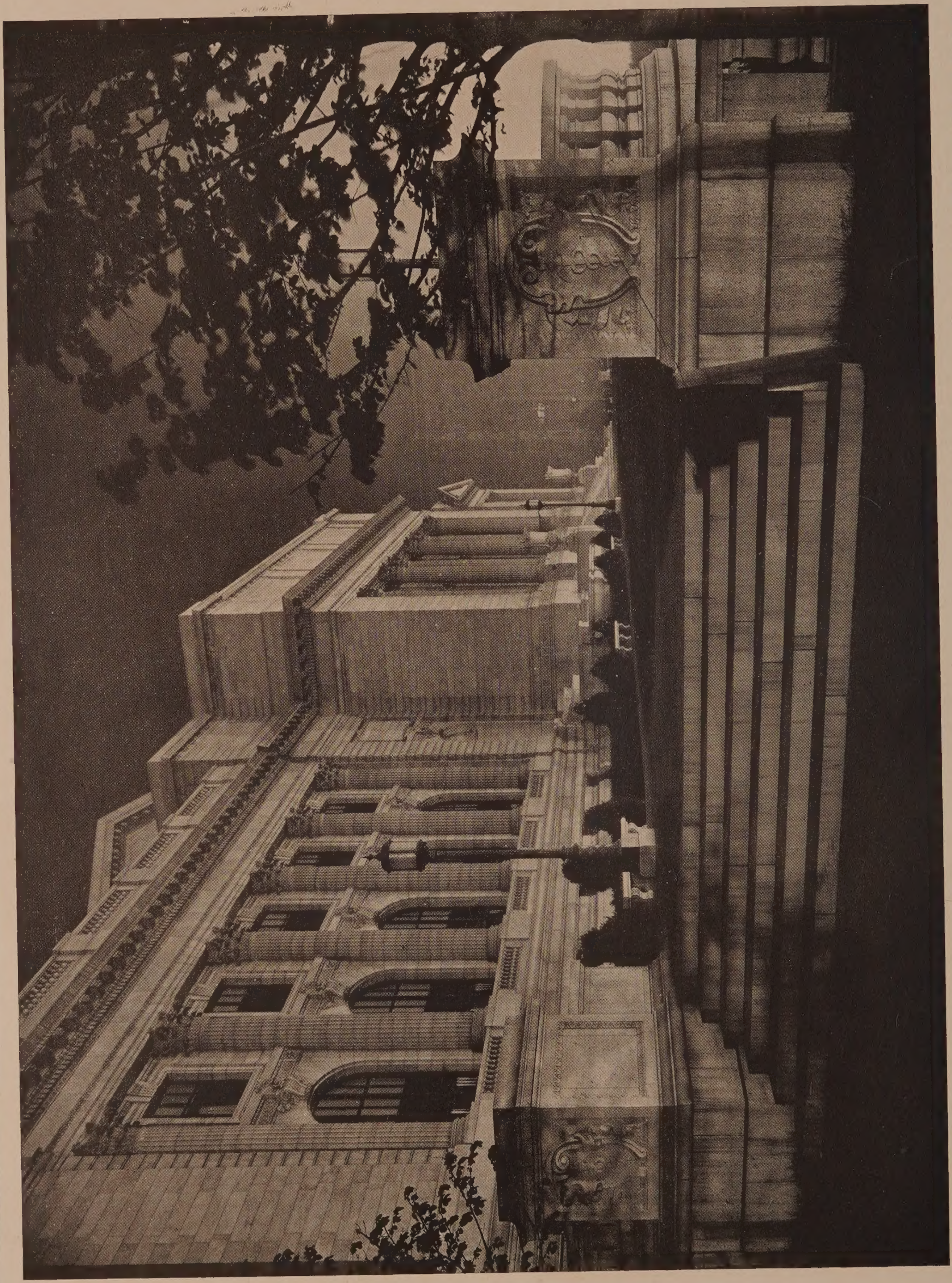
ARCHITECTURAL CRITICISM.

CRAM, GOODHUE & FERGUSON are certainly masters of church architecture, and South Church, Eighty-fifth Street and Park Avenue, New York (double plate LVI), the latest of their works to be completed, shows even an advance over their previous efforts. The most impressive portion is the entrance façade which is composed of the termination to the nave and front of the parish house, the tremendous nave completely dominating the remainder. If religion be on the decline to-day the fact is not perceptible through the architecture of the churches, for this façade is of a dignity and nobility unsurpassed by any of similar size which are recalled to mind. While the architecture is in no respect like that of Albi it somehow recalls Albi to the mind, perhaps through the tremendous importance assigned to the vertical members and the contrast between the quiet and assured stability of the wall surfaces and the highly decorated, almost playful window treatments. The side elevation is also extremely interesting with heavy buttresses cutting between exceedingly tall windows, the tracery of which is unfortunately hidden by protective wire screens, which, let us hope, are not intended as a permanent feature of the building. The object of these screens seems hard to guess, the church is too far from Jersey for mosquitoes to be feared, and if the vagrant small boy throws an occasional stone through the glass the defect would be less apparent than the screens—also less expensive to repair. The flèche is a most amusing piece of metal work full of curious and delicious detail. These metal flèches, quite often a feature of mediæval churches, have latterly somewhat fallen into disuse, perhaps because of the almost inconceivably awkward design of those of fifty years ago, when tortured metal work was the rule rather than the exception; this example may bring back some part of its former popularity as a simple and useful decorative feature.

But after all, it is the façade which impresses us most; it has a simple and lofty dignity that marks it as a church par excellence, and a church whose clergy could hardly preach a creed ungentle and unenlightened.

THE Maury High School, Norfolk, Virginia (Plates LVII, LVIII, LIX and LX), is a very excellent example of the modern high school in which the basement is set fairly high above the ground and used for shops, with the succeeding floors as class rooms and the upper floor as laboratories. The plan, while in no way unusual, is of considerable merit with good circulation and arrangement of stairways and all the class rooms brilliantly lighted. There is one feature of the first floor plan which is distinctly unusual and seems worthy of attention. Everyone who has had anything to do with schools realizes that the usual entrances are at the ends of the building and that the center entrance is, as a rule, a concession to the tradition that the entrance should be at the center. It is rarely used except by a few teachers and occasional visitors, unless the auditorium is to be employed for public lectures. The center entrance, therefore, for ordinary uses, is almost negligible; one could do away with it without feeling its loss except in elevation, but when a large auditorium, such as is placed in this, and in most large high schools, is thrown open for public lectures the end exits become both inconvenient and to some extent inadequate. Direct entrance to the auditorium is an essential, and not only is direct entrance necessary, but it must be ample. The scheme which Messrs. Neff & Thompson have worked out in this building is to have the center door of the triple entrance feature used on ordinary occasions as the teachers' and visitors' entrance with the board room on one side and reception room on the other. But neither the board room nor the reception room is either in continual use or

(Continued page 83)



NEW YORK PUBLIC LIBRARY AT MIDNIGHT.

A remarkable photograph by the artist photographers Frances B. Johnston and Mattie E. Hewitt.

(*Continued from page 81*)

filled with immovable furniture, so they have conceived the idea of so arranging these rooms that they can be used as exits occasionally with the customary central opening. It would be interesting to have some information from the school board as to how this has actually worked out; there seems to be no reason why it should not work but there may be, especially in the case of the board room, times when such a use would be inconvenient, necessitating perhaps the moving of tables, rugs and papers.

The exterior is a measured and simple piece of architecture in which the end and center bays are accented with engaged columns of the early Greek Corinthian type, while the remainder of the building is treated with simple brick pilasters with stone caps and bases. The division of the basement into alternating courses of brick and terra cotta would perhaps have been better omitted and the whole basement built of limestone; but the brickwork above the basement is worked in patterns of most interesting and delightful quality. The detail throughout has been very carefully studied and there is reproduced in this issue the one-half inch scale detail drawing of the center bay which shows draughtsmanship of a very high order, and may be useful for comparison with the work as executed. The entrance steps have been very agreeably handled with an attractive combination of brick and terra cotta, and the details of the brick panels in the pilasters have also been amply studied and deserve the satisfactory result.

THE advancing quality of art in the United States is nowhere more clearly displayed than in the structures now erected in the parks. One need only compare the fantastic cast-iron structures, formerly considered appropriate, with the delightful new shelters and comfort stations now the rule. To perceive how great the advance has been, and this even in New York under administrations usually described as composed of ignorant and conscienceless politicians, by no means the sort of people from whom one expects appreciation of such quiet and refined architecture, one would rather expect them to prefer the good old fashioned knobs and bump of the cast-iron imitation trees used for columns. While the Shelter in Prospect Park, Brooklyn, Helmle & Huberty, architects (Plates LII and LIII), is not remarkable for the originality of its design it is, nevertheless, a most excellent piece of work in the Italian style, agreeable in color, cool and open in treatment, and quite worthy of a conspicuous place in one of our great parks. The function of a park shelter is not at all dissimilar from that of the market loggias of the Italian cities, and Helmle & Huberty have evidently looked to the early Italian Renaissance for their inspiration. One could wish that the Ionic columns were spaced a little closer together or that they ran completely down to the ground with a balustrade between instead of resting on pedestals. They seem somewhat light and frail for the masonry above, and the Palladian window treatment of the end bays might have been better had the center transom been omitted. These criticisms are, however, both of matters of detail as compared with the general excellence of this scheme. The adhesive tile vaulting of the interior affords us another illustration of the plasticity of this material and the excellent effects which may be obtained in the penetrated vault through its use. Although the illustration shows a very delightful building the real thing is still better.

A DEPARTURE FROM THE COMMONPLACE IN NEW YORK CITY HOUSES.

THE problem of designing a New York City house is one surrounded with various difficulties. The chief requirements common to all, however, are to utilize the maximum space with the greatest convenience and to give the greatest amount of daylight and air.

The question of a design for the elevation is to get as much proportion as possible, consistent with the relatively narrow lot, by keeping the façade as low as possible, then to go more into details, to give plenty of masonry to the end piers and to those between the windows without sacrificing the light.

In the city house of Dave H. Morris, illustrated in this issue (Plates LIV and LV), there is an element which affected both the plan and the elevation and which makes this house unique. The question of sidewalk encroachment was before the Board of Estimate at the time, and while subsequently dropped, served to impress the owner and the architect with the desirability of planning so that no future encroachment trouble might ensue and to give, if possible, an example of a non-encroaching house, and to fulfill conditions that should eventually obtain throughout the city.

It was necessary under these conditions to plan the area within the building line and to design the first story of the façade in such a manner that the front basement room and the front room on the first story might not be darkened, and that the entrance door might be convenient, giving ample vestibule space. To meet these conditions a recessed portico with three arches was used as the motive for the first story of the façade.

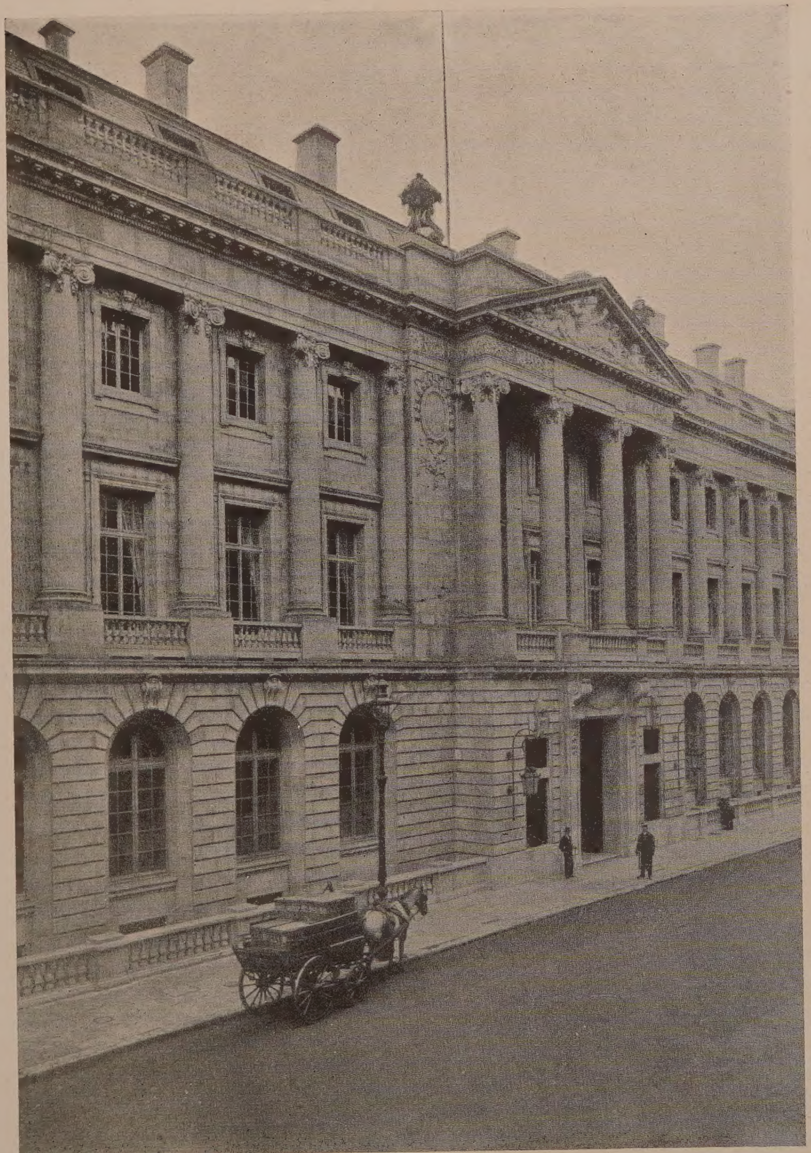
Another difficulty to overcome with the façade was the requirement that the building should be six and one-half stories above ground. This condition has been met by placing the cornice at the fifth floor level, using a sloping roof to carry up the remaining two stories. By so doing a good proportion in the façade was obtained, two interesting and unique features in the form of sun balconies on the fifth and sixth floor levels were introduced, and the cornice was stopped definitely and in a straightforward manner by butting at either end against a console supporting the sloping parapet leading up to the main chimney stacks.

The large sun balconies above mentioned make it possible for the occupants of the rooms upon which they open to enjoy more fresh air and more of New York's delightful winter sunshine than is ordinarily the case. This is especially true in this house where the balcony on the fifth floor opens from rooms which in case of sickness are used as a hospital.

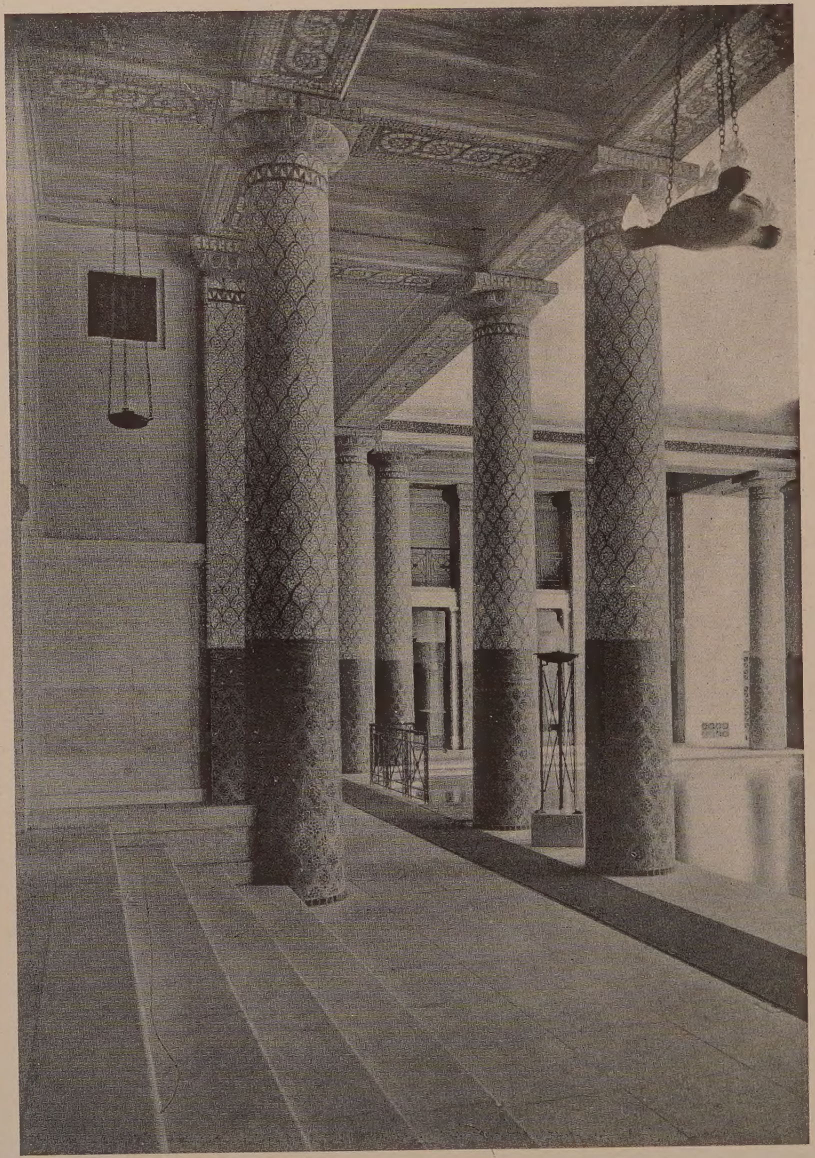
The question of obtaining ample daylight and air in the rear of a city house is always a difficult one, particularly in this case, where we are dealing with some eight stories in height. A feature in the plan has been the stepping back or recessing of the rear wall from the first to the third story and at these offsets, such as in the dining room, a half barrel vault of glass admits an overhead light. Furthermore, the dining room extends the entire width of the house in the rear and is not obstructed by any pantry extension, all of which offices are centrally located and receive ample daylight from a good sized court.

The top story in the rear, which is the ninth story from the sub-cellar, is devoted to the gymnasium with openings on all sides, made possible from the fact that this upper story

(*Continued page 93*)



Pall Mall Façade.



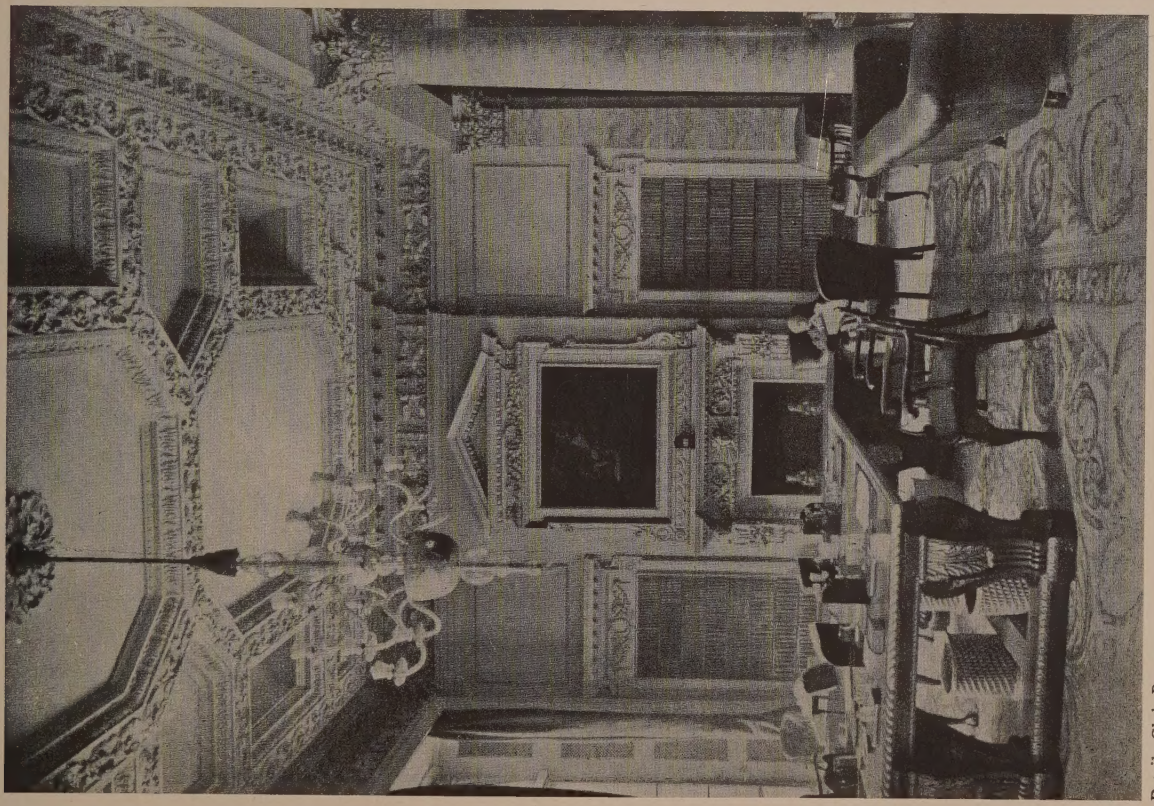
Detail in Swimming Bath.

ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON.

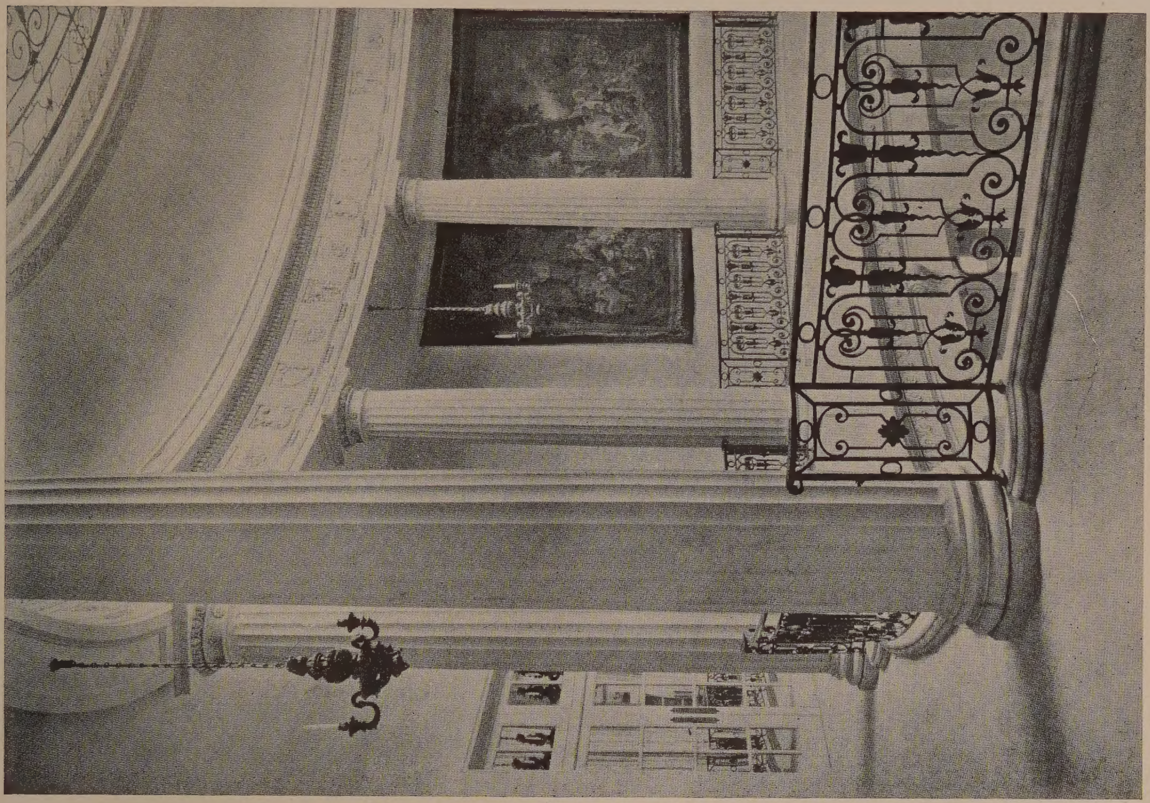
Mewes & Davis and E. K. Purchase, Architects.

ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON.

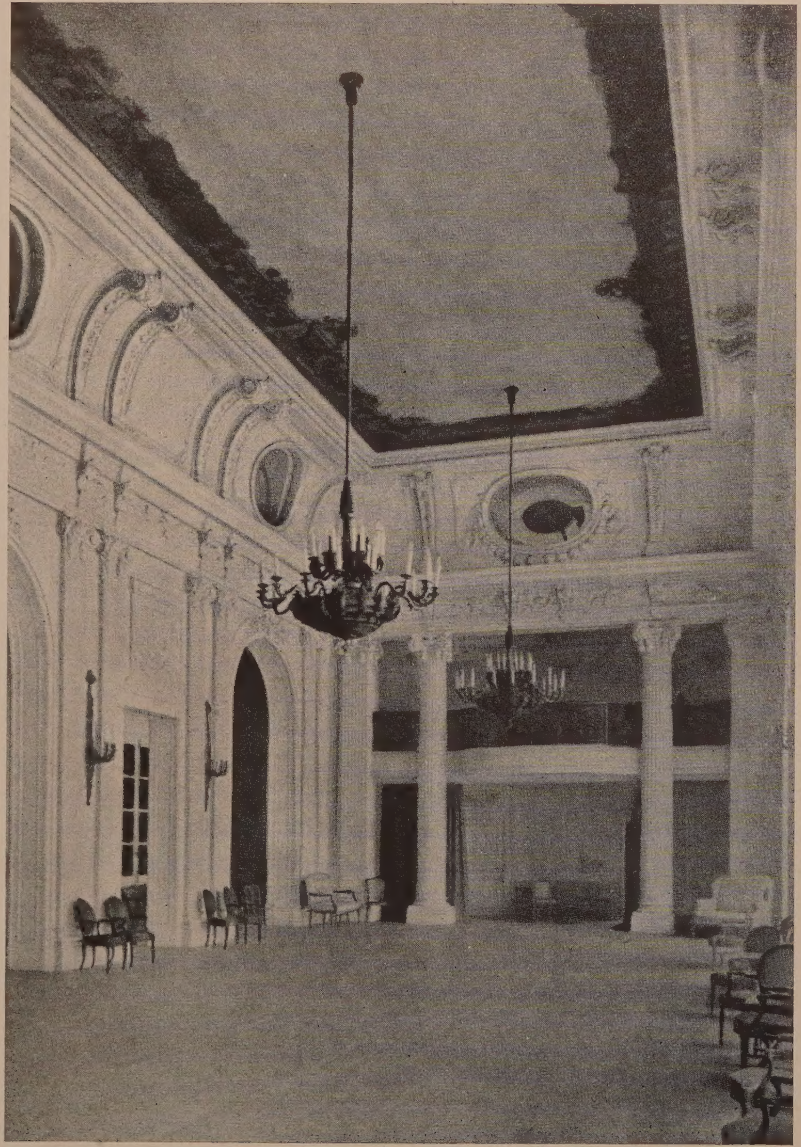
Mewes & Davis and E. K. Purchase, Architects.



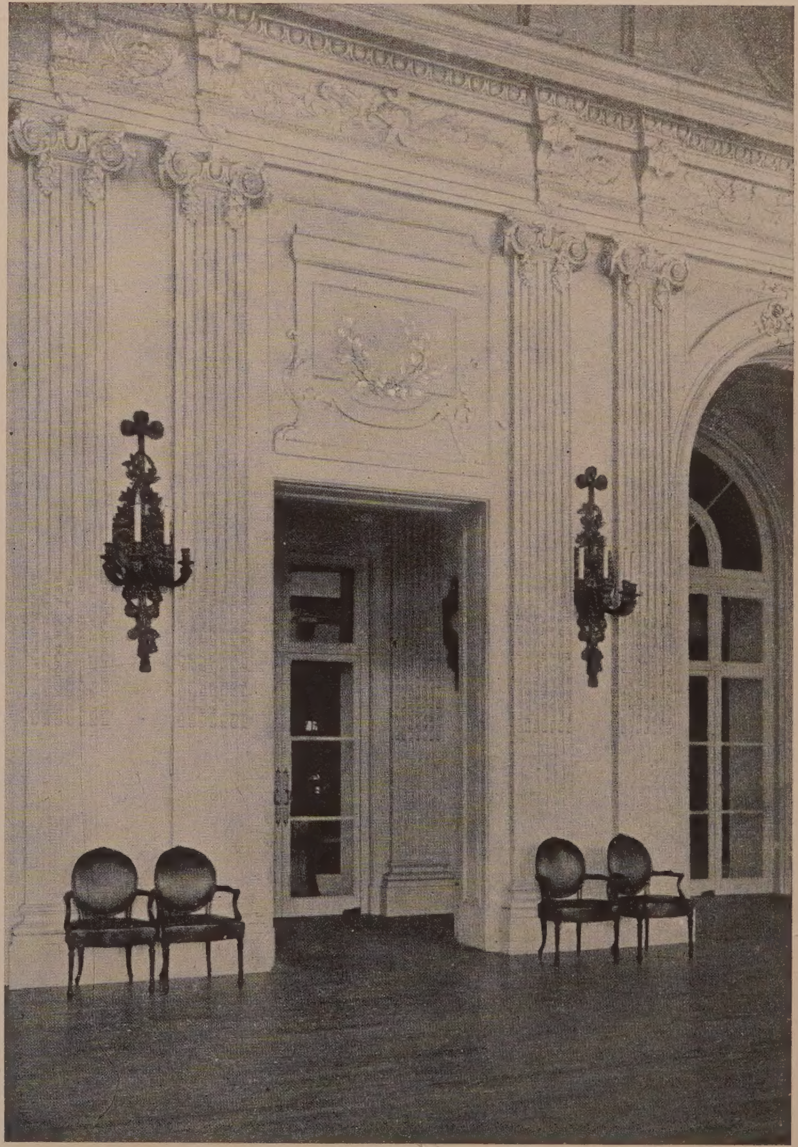
Detail, Club Room.



Upper Part of Vestibule.



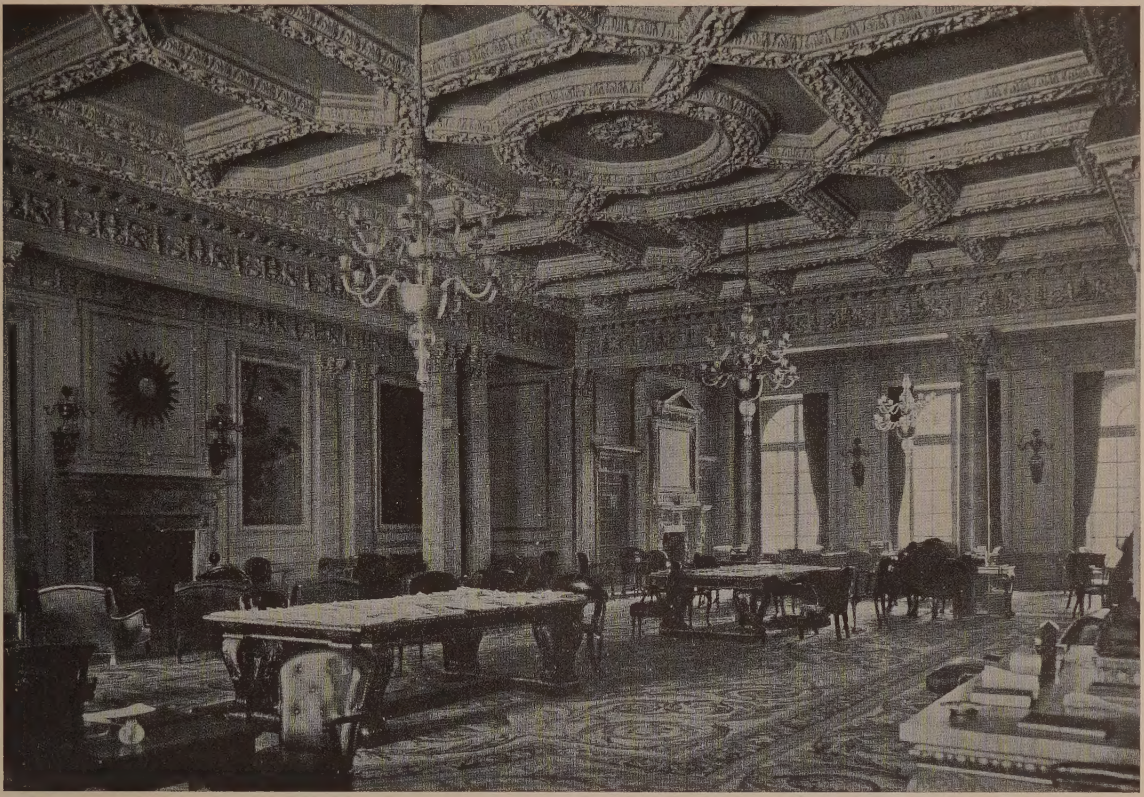
Great Gallery.



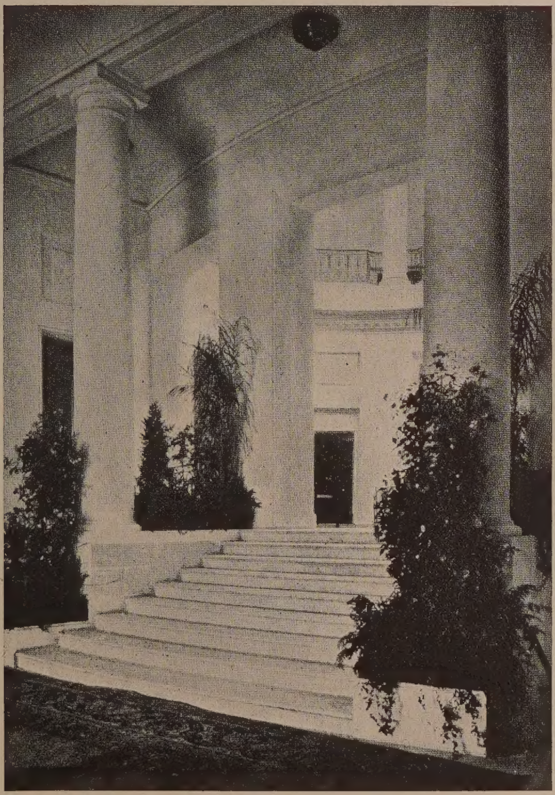
Detail, Great Gallery.

ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON.

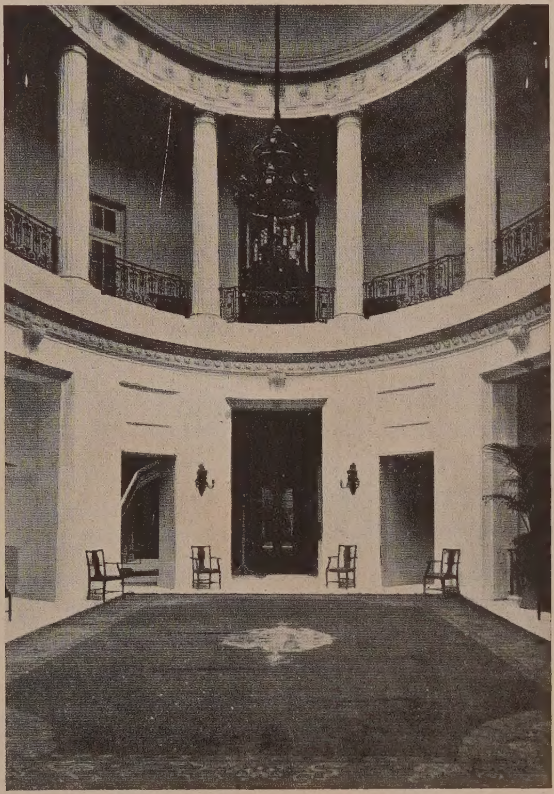
Mewes & Davis and E. K. Purchase, Architects.



Club Room.



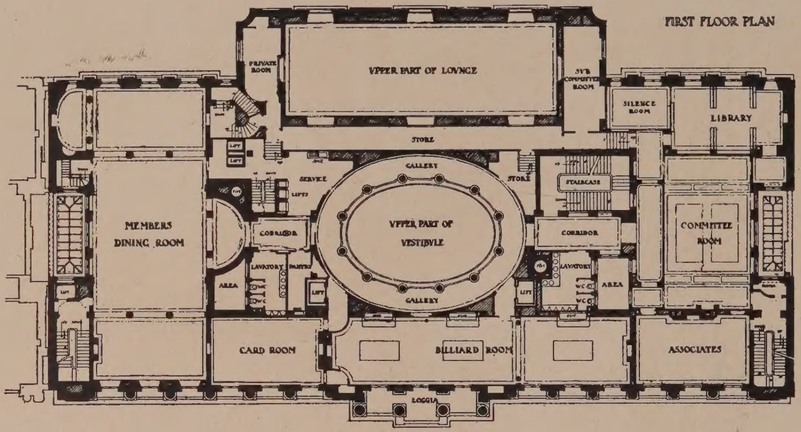
Entrance Hall.



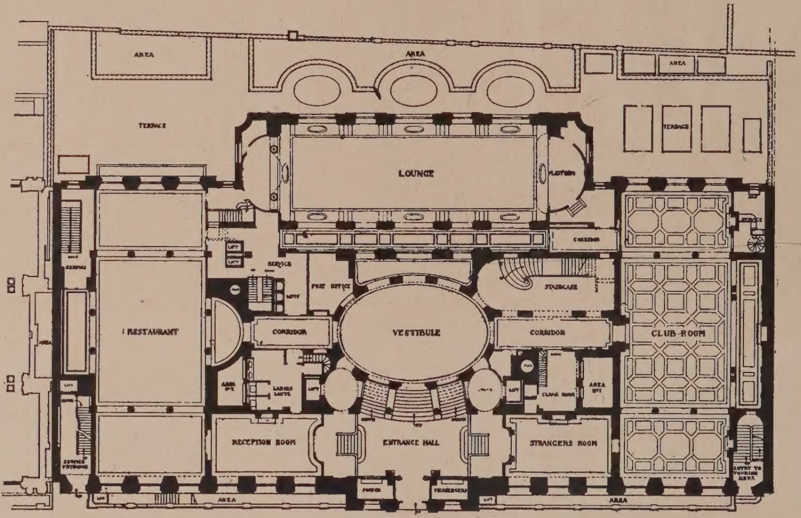
Vestibule.

ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON.

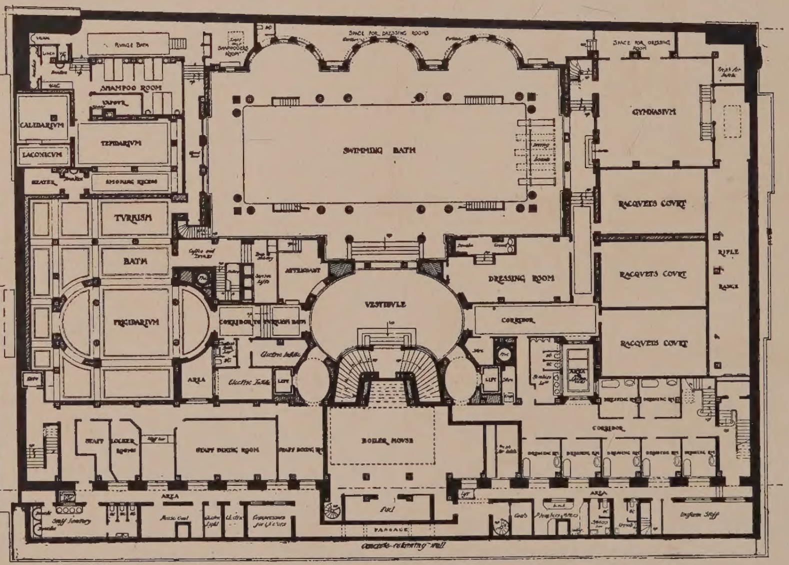
Mewes & Davis and E. K. Purchase, Architects.



First Floor Plan.

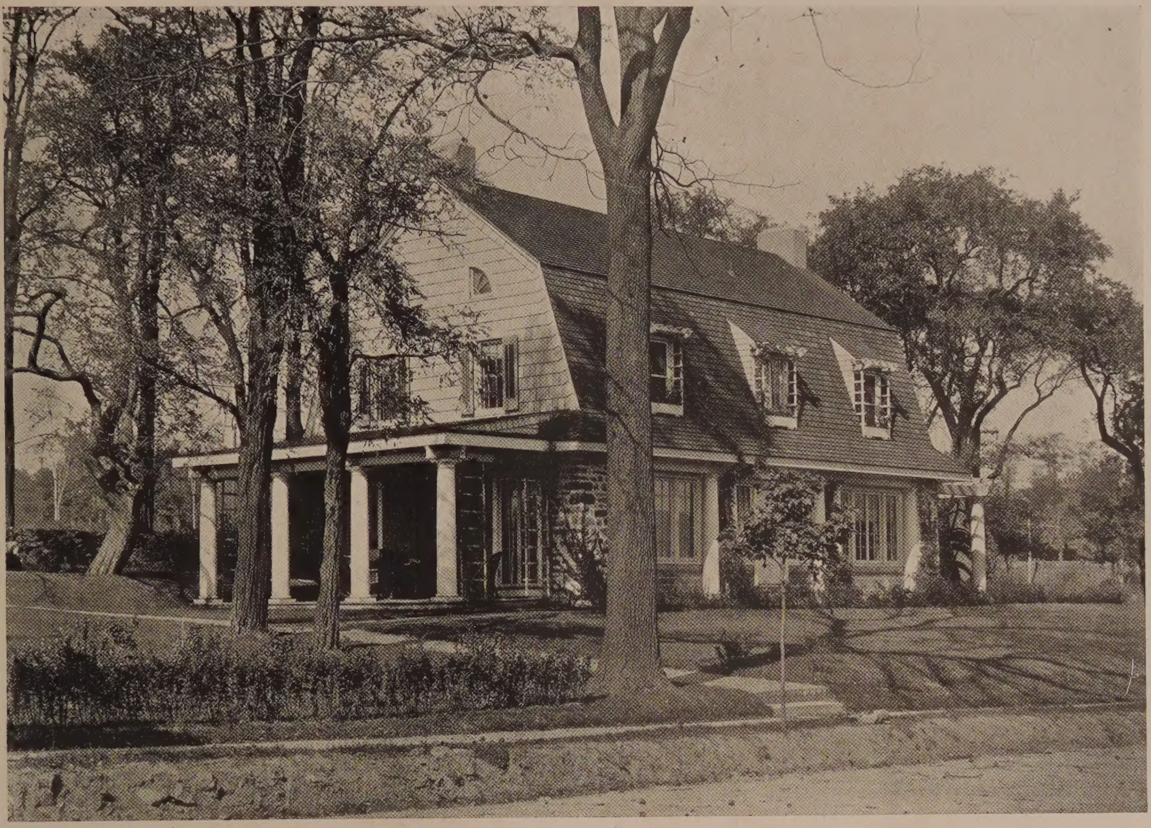


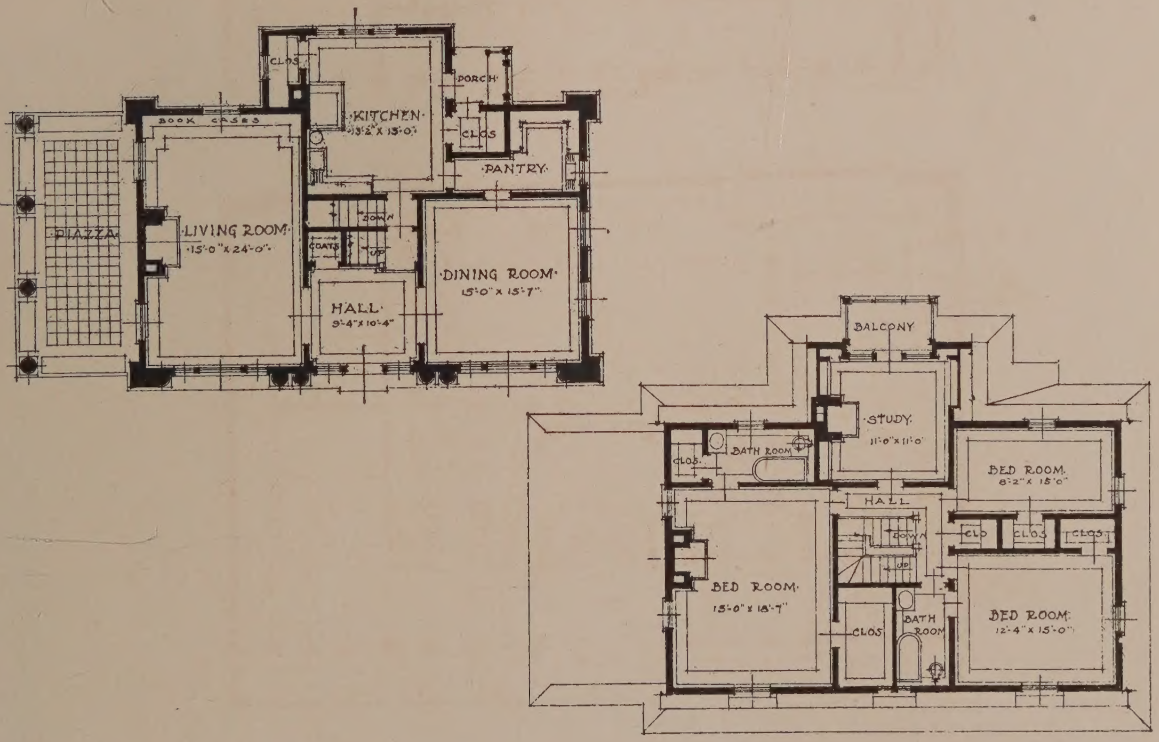
Ground Plan.



Basement Plan.

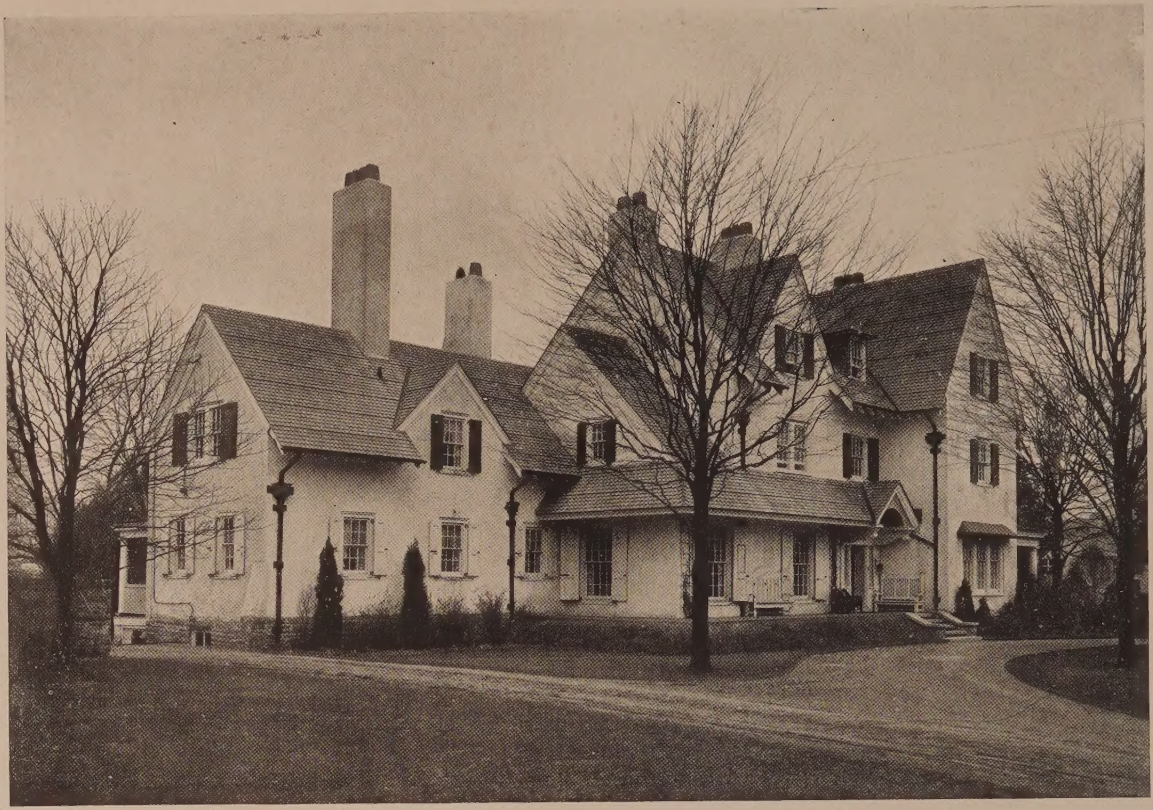
PLANS, ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON. Mewes & Davis and E. K. Purchase, Architects.

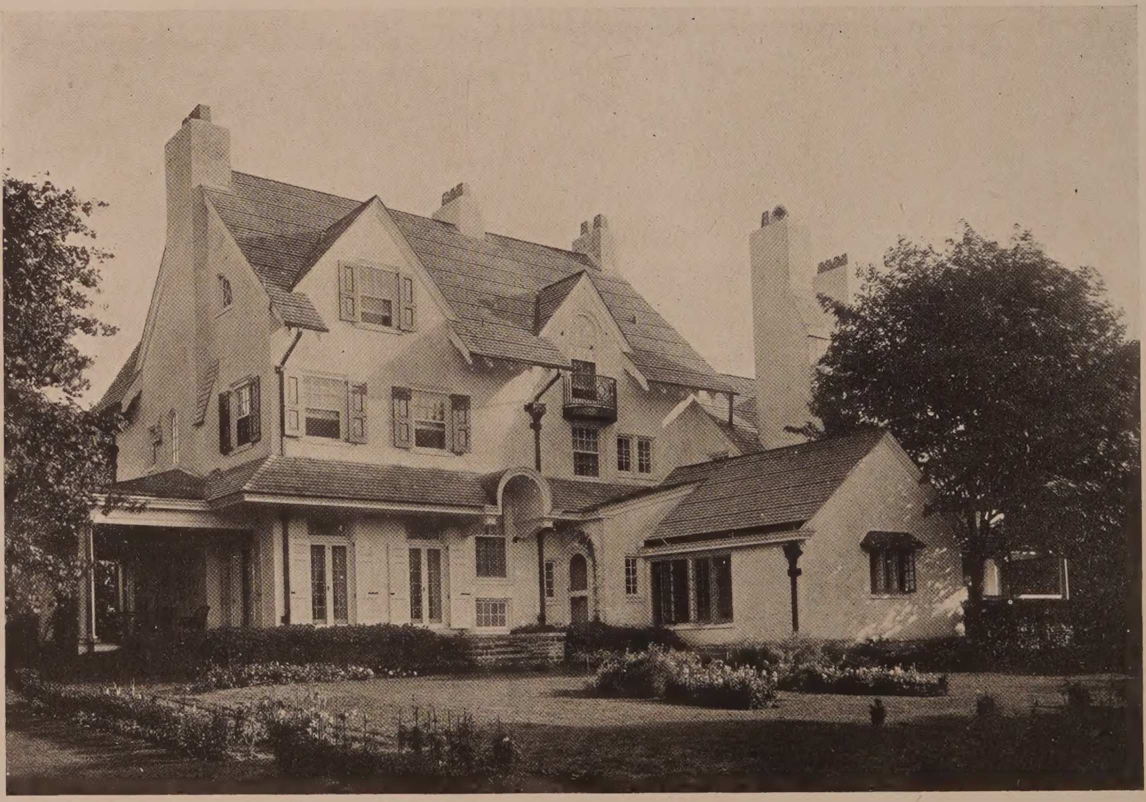




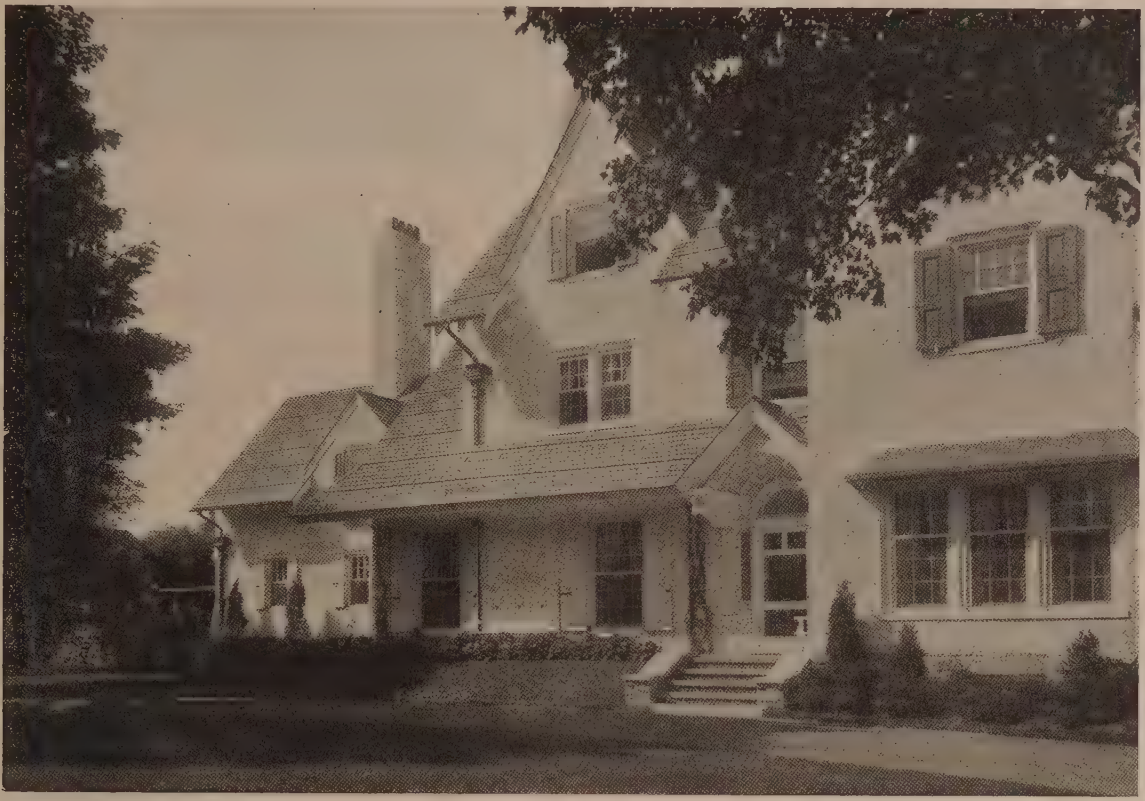
HOUSE AND PLANS, J. C. BULL, TUCKAHOE, N. Y.

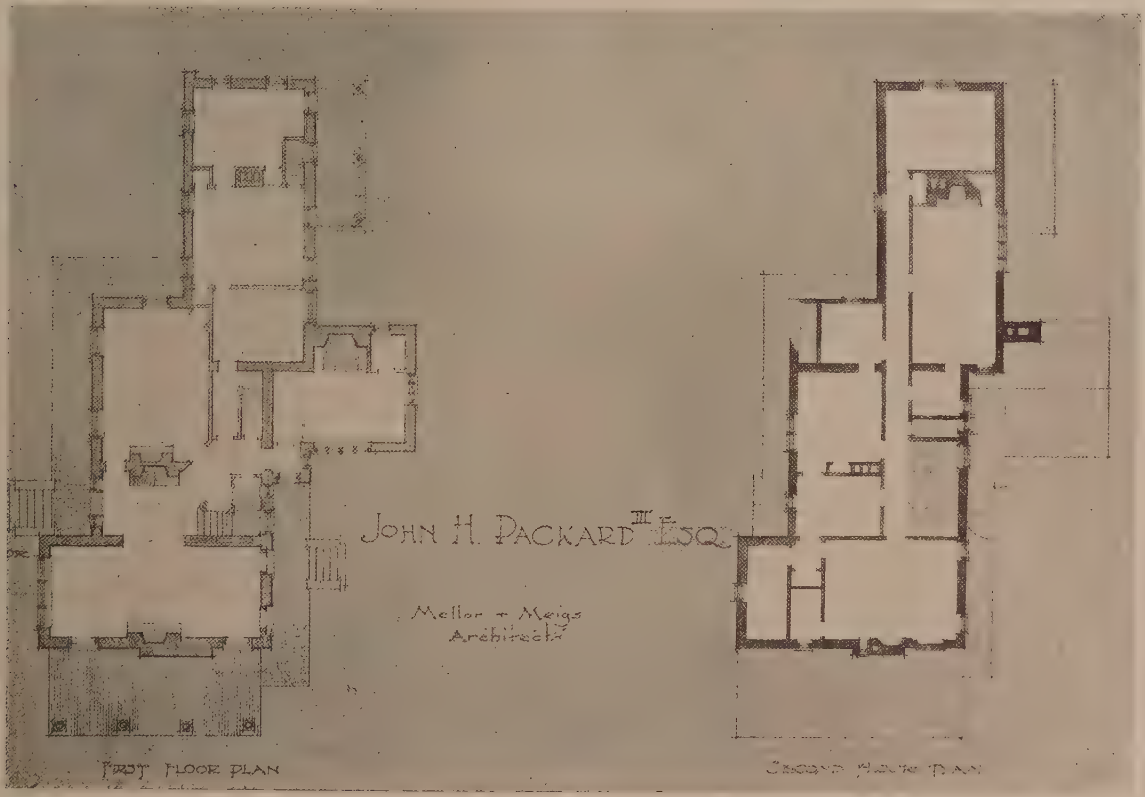
Aymar Embury II, Architect.



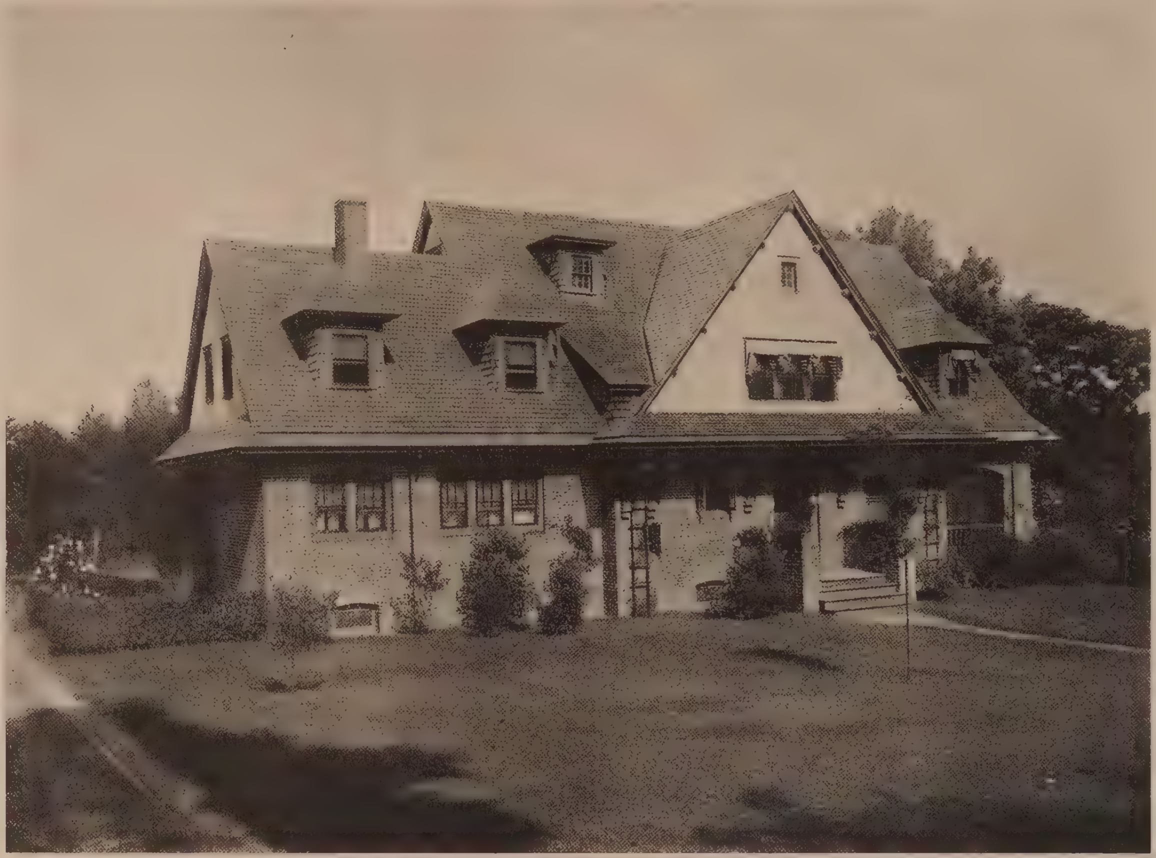


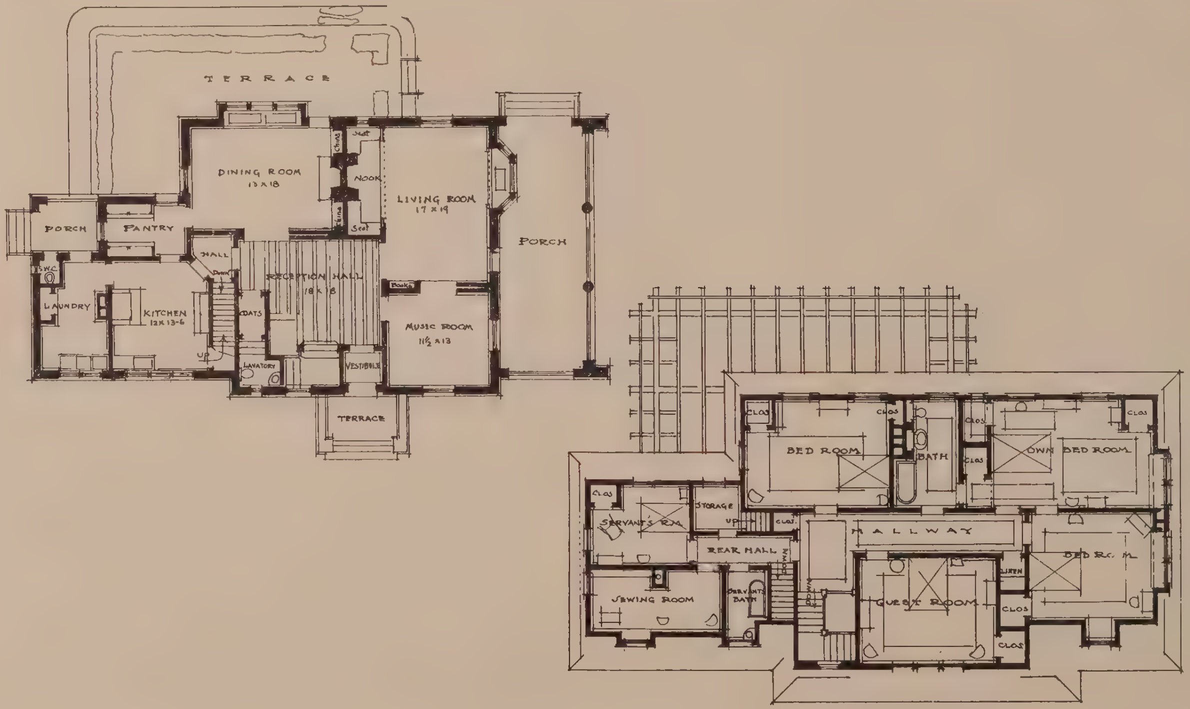
COUNTRY HOUSE, JOHN H. PACKARD III, CHESTNUT HILL, PHILADELPHIA. Mellor & Meigs, Architects.





DETAILS AND PLANS, COUNTRY HOUSE, JOHN H. PACKARD III, CHESTNUT HILL, PHILADELPHIA. Mellor & Meigs, Architects.





HOUSE AND PLANS, OSCAR M. HOKANSON, LANSDOWNE, PA. Heacock & Hokanson, Architects.

(Continued from page 83)

stands high above the adjoining houses. It will be seen that the best part of a city house, the roof and top story, has in this case not been given over to servants' rooms, but to the uses of the children of the family, for besides the well equipped gymnasium with full exposure and a fine view over Central Park, there is an open playground and a sun parlor with full southern exposure for use when the weather does not permit the use of the sun balcony.

The servants' rooms are conveniently placed in two low stories in the rear below the gymnasium. These two stories occupy a height of a story and a half of the main house. The additional half story thus gained was added to the height of the gymnasium.

It would seem that this plan and design has helped to solve, first, the all important problem of obtaining the maximum light and air and concentration of administration for city houses; and secondly, to anticipate the possible, and even desirable, laws and ordinances with respect to encroachments beyond the building line; and finally, has given a well proportioned and dignified façade of seemingly a three-story and basement house with sufficient emphasis on horizontal lines, such as balconies, sill courses and cornices to accentuate and give apparent width to the building.

THE PANAMA-CALIFORNIA EXPOSITION.

ARCHITECTS' designs for the unique buildings that are to form the Mission City in Balboa Park for the Panama-California Exposition are soon to be submitted to the building and grounds committee of the exposition in San Diego, Cal. They are now being prepared by Bertram G. Goodhue, the world's foremost exponent of the Spanish-Colonial type of architecture. Ground will be broken in July of this year for the first of these exposition buildings and as rapidly as possible they will be completed, the object in this early completion of an important part of the exposition being to make certain that ample time is given for the preparation of the remainder of the exposition work by 1915.

The Mission City will be one of the many unique features of the Panama-California exposition. There is no architecture precisely like that which the padres of early California used for their edifices. It was a rudimentary adaptation of the salient phases of Spanish architecture. Its outlines are severely simple and its detail was but slightly diversified in the individual taste of the builder.

But this architecture, modified to some extent, and made more artistic and ornamental perhaps, is to be the base of San Diego's exposition architecture. The Mission City will be one of the salient features of the exposition, and it is intended that it shall be such a striking contrast to other exposition cities of the past that it will remain long in the memories of the people who visit San Diego in 1915.

Frank P. Allen, Jr., who built the Alaska-Yukon exposition, has been chosen as director of works for the San Diego exposition, and he is now organizing his staff and directing the energies of more than one hundred men at work in Balboa Park preparing the ground for the first building operations.

HYGIENE IN HEATING.

THERE is a widespread feeling that the modern ways of heating, though more efficient, are not as healthy as the open fireplace, the Dutch tile oven, or even the ordinary stove. In a booklet entitled "Hygiene in Heating," issued recently by Konrad Meier, heating engineer, we have new light on the subject. We quote a most interesting portion of the book:

When planning apparatus, the first point in hygiene to be borne in mind should be to reduce contamination through dust by using the cleanest possible radiation. This means that heating surfaces should be in plain view, and accessible all around by hand, so that they will be kept clean, not by special effort, but as a matter of course in the ordinary routine of a household. Dust on concealed radiation, even if made accessible, is not seen, and, therefore, invariably forgotten and neglected.

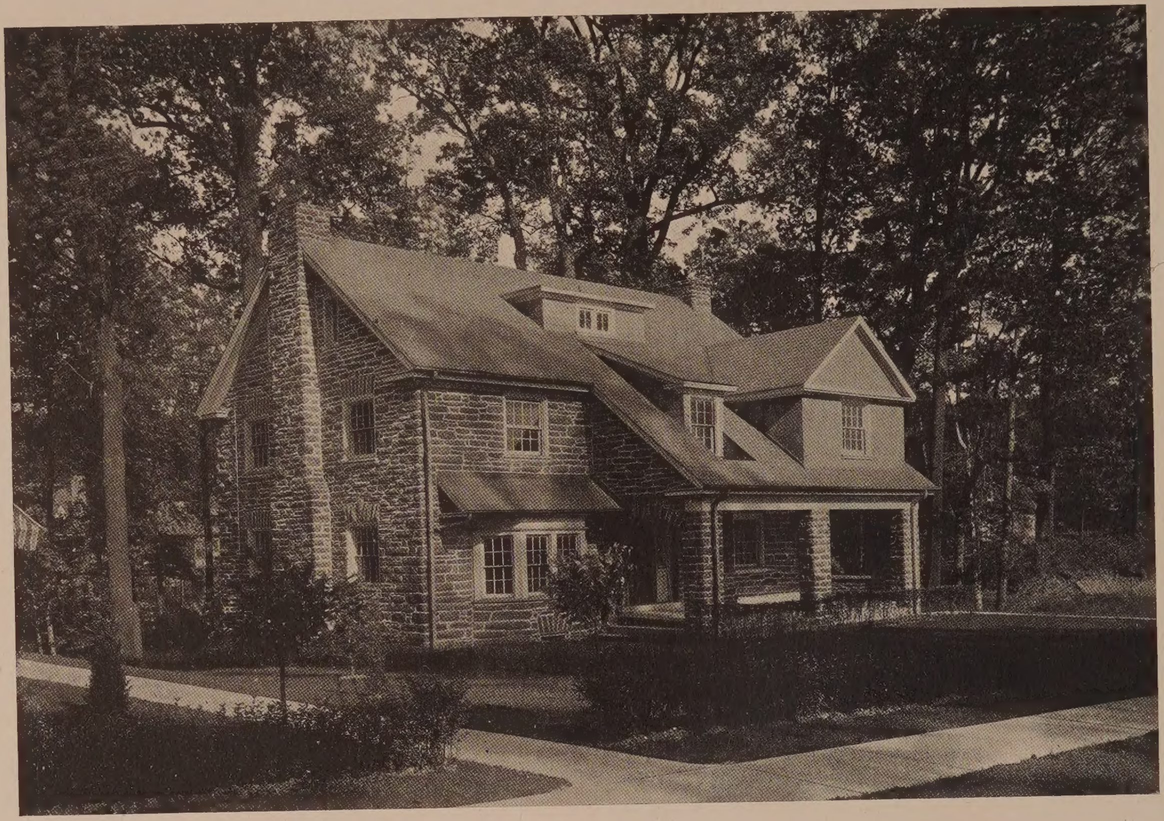
These facts should be sufficient, quite aside from engineering and economic reasons, to condemn all radiator screens designed for purposes of meaningless decoration. They are not the true solution of the problem. Screening is a sham, and should be vigorously opposed, not mildly tolerated. We should rather encourage a neat, substantial finished appearance that needs no apology, but should be unobtrusive. Low radiators are less conspicuous than tall ones. Plain patterns are better style than silly ornamentations. Enamel finish in black and white will look right in places where the ordinary bronzing will look cheap. Unsightly bulk can often be reduced by judicious disposition and selection of the most advantageous kind of surface, or by deliberate reduction of the heat requirement, such as using double glass.

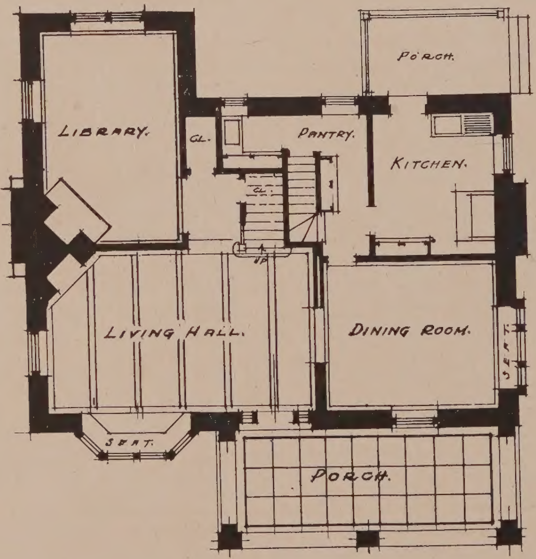
When direct radiation is indicated for engineering reasons, it is possible, even in highly ornamental and formal rooms, to satisfy the artistic sense of architects without resorting to concealment. It is mainly a matter of judgment as to style and neatness in disposition, also of having the courage of one's conviction in arguing with the client. Of course, the public must yet be educated on the sanitary points, and the engineer on the ways and means to meet the situation. The present disinclination to expose radiators is mainly due to crude features, such as lugs, tie rods, bolts and nuts, the shabby valves and floor plates, clumsy disposition and the tasteless treatment that now prevails. All this can be avoided.

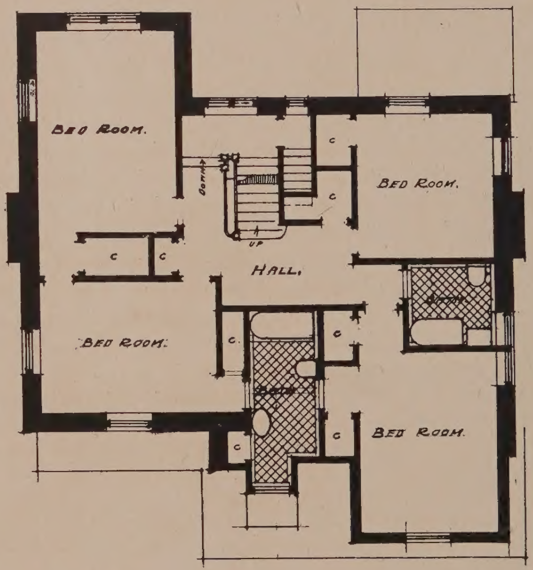
Radiating surfaces placed overhead or tight against walls are also objectionable. They are never dusted, except by an occasional air current, and then with a decided effect on the air. Fussy, round-about pipe connections behind radiators, creating dirt corners never cleaned out, are too often seen in the better class of buildings. They always contribute to stuffiness, as do many styles of heating surface which are designed too much with a view to saving space and give too little chance for keeping them clean.

As will be pointed out later, indirect heat should be used only with certain restrictions. The casings enclosing the stacks should never be soldered up, or provided with a hand hole only. At least one full side should be hinged or made removable to invite occasional inspection and cleaning. Air filters should be used in cities to keep out the dust as much as possible. In general, dust pockets and dirt corners must be avoided. They are objectionable anywhere, as a latent menace to health, but become at once an active agent for mischief in connection with heat, which brings out the lurking germs and distributes them exactly where they are most apt to do harm.

When heating by warm air, whether furnace or indirect stacks, the registers should always be in vertical position, never horizontal. Floor registers, especially, are dirt catchers in the most aggravating form, throwing up the dried dust and microbes straight into one's nose.







HOUSE AND PLANS, GEO. M. RANDLE, GERMANTOWN. PA. Savery, Scheetz & Savery, Architects.

PENNSYLVANIA BUILDING LAWS.

AT the annual meeting of the Pennsylvania State Association of Architects, held at Harrisburg, the following resolution regarding the appointment of a commission to revise and codify the building laws of the State, was unanimously adopted:

WHEREAS, The Pennsylvania State Association of the American Institute of Architects recognizes the unsystematic and fragmentary character of the Acts of Assembly with reference to the construction of buildings and the safeguarding of life and property within the Commonwealth and deplores the fact that in this regard, ours, one of the chief States of the Union, has not kept pace with the march of progress in many of the varied lines of invention, improvement and adaptation in the materials and methods of construction now in use, and not regulated by law as in such cases should be provided, and

WHEREAS, A joint resolution providing for the appointment of a commission to investigate the manner of construction of buildings in this Commonwealth and to determine the strength and character of materials in order to safeguard health and life of persons occupying the same, and to codify the laws in relation to buildings has been introduced into the Senate by Senator David Hunter, Jr.

Resolved, That this organization in convention met in the city of Harrisburg, this second day of May, 1911, does hereby approve, endorse and urgently pray that the said bill be enacted and that its scope being State wide, its functions being utilitarian and humanitarian tending to conserve both the wealth and lives of the citizens of this Commonwealth, deserves the most earnest consideration and further, that the terms of said bill providing an appropriation of $20,000, for expenses is inadequate for the far-reaching inquiry necessary to the proper carrying on of a work of this magnitude and importance, and that we recommend that the said bill be amended by the addition of a further appropriation of $20,000, the same to cover a compensation of $4,000 to each of the five members of the commission, which, in the judgment of this organization, is a low estimate for the sum needed to carry to completion in an adequate manner a work covering the essential points involved in a complete code for the construction and regulation of the future public and private edifices involving many millions of dollars annually in the State of Pennsylvania.

THE JOINT RESOLUTION.

For the appointment of a commission by the Governor of this Commonwealth for the purpose of investigating and reporting upon a proper and safe construction of buildings within the Commonwealth and to determine the strength and character of materials ordinarily used therein and for the further purpose of adjusting the rights of owners in party walls erected as parts of buildings and for the further purpose of suggesting new legislation relative to construction of buildings and the codifying of existing legislation in regard to the same and making an appropriation to meet the expenses of said commission.

SECTION 1.—Be it resolved by the Senate and House of Representatives of the Commonwealth of Pennsylvania in General Assembly met, That the Governor of this Commonwealth be and is hereby authorized and required to appoint five competent persons, one of whom shall be an architect, one shall be an engineer, one a builder, one shall be a person learned in the law and the fifth shall be an architect, engineer or contractor or other person skilled in the science of buildings, all of whom shall be citizens of the State of Pennsylvania and selected from persons actively engaged in the several professions above enumerated, to investigate and report upon the needed requirements for the proper and safe construction of buildings within the Commonwealth and to determine the strength and character of materials used therein and for the further purpose of suggesting new legislation relative to the same and codifying of existing legislation and appropriation necessary to meet the expenses of said commission.

SEC. 2.—That the duties of said commission shall be to ascertain from investigation the proper methods of construction and erection of buildings within the Comonwealth and what precautions are necessary for the safe construction thereof and the proper safeguarding of health and life of persons occupying the same and to determine the strength and character of various materials used in buildings in this Commonwealth and the relative value of each as constructive material, and to prepare a Bill to the Legislature as they shall deem necessary to protect the welfare and best interests of the owners and occupiers of said buildings and to regulate the erection and construction of buildings generally within the Commonwealth, including such existing regulations as are now deemed valuable, and supplementing the same by such new legislation as may be necessary to regulate the use of new materials and methods of construction not now provided by law.

SEC. 3.—That said commission shall report the result of their labor to the Legislature that shall convene in one thousand nine hundred and thirteen, on or before the first day of February of said year, or at an earlier period if, in their judgment, the situation shall demand urgency.

SEC. 4.—That said commissioners shall meet and organize within thirty days of their appointment, and elect a president and secretary, and as promptly as possible proceed to perform their duties. The commissioners shall have authority to employ such experts and such other employees as are necessary to the proper transaction of the business of the commission. The said commission shall also have power to compel the attendance of witnesses, and the production of books, papers and other evidence at any meeting of the commission; and for that purpose may issue subpœnas, signed by the president of the commission, and cause the same to be served and executed in any part of this Commonwealth; and if any witness shall refuse to testify as to any fact within his knowledge or to produce any books or papers within his possession or under his control, the secretary of the commission shall forthwith report the facts relating to such refusal to one of the courts of common pleas of the county wherein such witness resides; and all questions arising upon such refusal shall be at once heard by said court. If the court determines that the testimony or evidence required by such witness is legal and properly competent, and ought to be given or produced by him, then said court shall make an order commanding such witness to testify or produce books or papers, or both, as the case may be; and if such witness shall thereafter refuse to testify or to produce books or papers, as aforesaid, in disobedience of such order of the court, then the said court shall have power to order the committment of such witness to the county jail of the proper county for contempt.

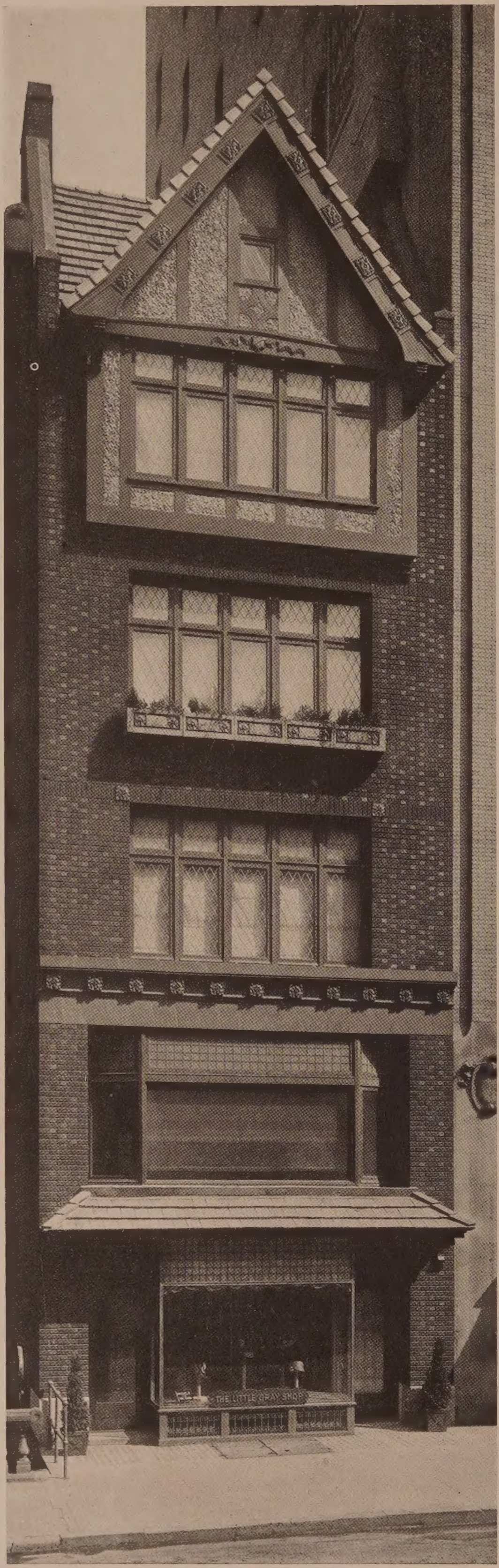
SEC. 5.—Said commissioners shall serve without compensation. All expenses of the commission, including witness fees, traveling expenses and for services of experts and other persons shall be paid by the Treasurer of Pennsylvania on warrants issued by the Auditor General on bills of the commission duly probated and certified by the hands and seals of the President and Secretary as correct and approved by the commission.

SEC. 6.—For the purpose of said commission, the sum of twenty thousand ($20,000) dollars, or so much thereof as may be necessary, is hereby appropriated.

DECORATIVE CONCRETE.

MANY EXAMPLES OF THE USES OF DECORATIVE CONCRETE. Economy Concrete Company, New Haven, Conn. 1911.

Consisting of numerous plates illustrating high-class architectural work, by well known firms, where decorative concrete enters largely into the success of the buildings.



ALTERATION, 43 WEST 38TH ST., NEW YORK.
WALKER & HAZZARD, ARCHITECTS.

ARCHITECTURE RELATED TO ANCIENT CIVILIZATION.

BY PROF. J. O. SUMNER.

AMONG the callings of which the Institute offers a professional training, architecture alone stands in close relation to the civilizations of the past. The science of one generation is superseded by that of the next and has thenceforth only an historical interest, but good art is never superseded and, in particular, this is true of architecture. The principles of form, of balance, of rhythm, are unalterable and are, as a rule, better exemplified in the simpler and more unified buildings of past ages than by those in which the complex demands of modern life have at all points to be considered and satisfied. Improved mechanical methods, too, while diminishing the labor and enormously increasing the possible quantity of architectural output, have been in many ways injurious to its quality. Details are no longer executed, to any appreciable extent, by craftsmen trained by lifelong practice not in mere mechanical repetition, but in the freest and most delicate work. Perfected by successive generations of such handworkers, the moldings and the carved and color ornament of the great epochs of art in the past are the necessary a. b. c. of the architect of to-day—an alphabet in which variations, new combinations, and so new words and new meanings, are ever possible, but whose letters it would be as foolish to forget as it would be for the man who has new ideas to put into writings to forget the alphabet and grammar of his mother tongue.

So the student of architecture must be in perpetual communion with the work of the past, and even the practicing architect is apt to grow more imitative rather than less so, and to repeat himself and become stilted and dull, if he ceases to draw refreshment and inspiration from the monuments in which the great styles reached their first perfection.

But the architecture of the past is only the cast-off cloak of the life of the past. It was that life which determined its forms and which gave it the spirit and manner which we describe as "style." People build with the materials which are accessible to them. The style of building depends in part upon the character of those materials. But its development is shaped by the habits and temperament of those who create it, and above all else, by their aspirations. It is no accident that every one of the three really distinct and complete styles in the history of European art, the Classical Greek, the Byzantine, and the Gothic, was formed in response to the needs of religion. The temple in the Greek, the domed church in the Byzantine, the vaulted cathedral in the Gothic, gave, in each case, the central problem through the working-out of which all the arts of construction and adornment, architecture, sculpture and painting, received that harmonious and related development which constitutes a true style.

Style being thus the expression, through the plastic arts, of the needs and aspirations, and, most subtle of all because unconscious to the builders themselves, of the temperament of the people and the age which created it, the student of the architect who knows only one of these arts apart from the rest, and who is unfamiliar with the literature, the history, and the life of the period whose manner building and decoration he appropriates, is seldom able to work in the spirit of the style. However skilfully he may imitate and adapt its external forms he is almost certain to use them unintelligently and in a piecemeal, inorganic manner.